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MANICURE BRITTNI RAE FOR THE SYSTEM BY FORMULA X IN STANDOUT AT NAILING HOLLYWOOD
MODEL MILEY CYRUS
OUTFIT MARC JACOBS

Chief notes

REBEL, REBEL
Nina Simone and Patti Smith are as fresh and relevant now as they were before. Read their stories even as they take the world back by storm this year with a new documentary and a soon-be-released TV series, respectively. **(Two Angry Women, pg76)**

GLAM ROCK READY
Fall's take on Rock and Roll revisits glam rock Bowie-esque androgyny and shine... with more emphasis on the glam. **(Life on Mars, pg108)**

You can call Miley many things—attention-seeking, crazy, a bad influence (as the older generation has tut-tutted) or even b*tch (as directed by Nicki Minaj). I find the last label particularly disturbing, not just because Nicki herself is not above pulling the same look-at-me shenanigans but also because the lack of support from female peers is an issue that affects, not just Miley, but also many women working in different industries, particularly male-oriented fields where women feel they need to compete each other in. Of the many discussions and forums that Marie Claire has conducted, this one issue is constantly brought up. Granted, Nicki's point of contention stands on racial lines but the constant pitting of women against women by the media only serves to compound the matter rather than solve it.

I could wax on about this topic but Sheryl Sandberg sums it up concisely in her book *Lean In*: "It is time to cheer on girls and women who want to sit at the table, seek challenges and lean in to their careers." Yup. And this includes Miley.

Consider her two latest albums so far—critically acclaimed to be accomplished and even memorable (unfortunate titles, notwithstanding), had Miley erred on the safe side, her albums would have been binned and worse, ignored, despite their strengths. We may condemn her actions as gaudy and "unwholesome" but music, like art, has always been this one arena where its participants were encouraged to provoke, question and yes, behave badly.

It is meant to hold a mirror up to ourselves—if we are quick to condemn, it says a lot about our gullibility (for, let's also acknowledge the very clever PR machine behind her), our propensity to judge and even our own conditioning—male rock stars and rappers behave as controversially as they like and almost always walk away unscathed.

If you've ever watched her first hosting debut on *Saturday Night Live*, you'll also see a different side to Miley. The girl is funny. She's able to laugh at herself and seems to have embraced this really quirky, crazy side to her that she suppressed as a goody-goody teen star for far too long. At the recent VMAs, her father Billy Ray Cyrus was interviewed asking what he thought of her audacious emceeing of the event. His one takeaway—"She's having fun." And indeed she was.

We welcome Miley Cyrus as our cover girl for our Music Issue. Love her or hate her, the one thing you can't do is ignore her.

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PHOTOGRAPHY KK YONG STYLING AZZA ARIF OUTFIT AND HEADPHONES DOLCE & GABBANA HAIR MEI CHOI MAKEUP IRENA ADAM

DRESS, MARC JACOBS

MILEY CYRUS

The singer/songwriter/actress channeled the iconic Edie Sedgwick for her L.A. cover shoot

AGE: 22. **HOMETOWN:** Franklin, Tennessee. **CURRENT RESIDENCE:** Los Angeles. **PATTERN PLAY:** Cyrus arrived at the shoot in a black-and-white-striped T-shirt, ripped-denim boy shorts, black-andwhite polka-dot platform sneakers, and whiterimmed sunglasses. **HEY, MS. DJ:** The cover star took over the music selection by plugging her iPhone into the stereo. Which album did she play in full? Sadnecessary, from electro-folk duo Milky Chance, who previously made headlines for covering Cyrus' *Wrecking Ball*. **SCREEN TIME:** Her current television obsessions involve Jill Soloway. Cyrus loves *Transparent*, Soloway's most recent hit creation, while she's just catching up on the Soloway-executive-produced *United States of Tara*. **NOT SO INTO:** Scary TV shows. "It makes you have terrible nightmares and feel crazy. I don't want that before I go to sleep!" **FOLLOW:** @MileyCyrus. —*Kelly Tunney* mc

1. **RING,** *Bottega Veneta*. 2. **FOUNDATION,** *Silicium Anti-Ageing Foundation, Thalgo*. 3. **MASCARA,** *Mile High Mascara, Stila*. 4. **SHOES,** *Giorgio Armani*. 5. **EYELINER,** *Dior*. 6. **HIGHLIGHTER,** *Fresh Glow Highlighting Luminous Pen, Burberry*. 7. **CLUTCH,** *Chanel*.

Bangle, GoldHeart

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THINK SMART, LOOK AMAZING

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THIS PAGE: TOP, MARC JACOBS; BRA, ARAKS; DROP EARRINGS, JACOB & CO.; SAFETY PIN EARRING, ILEANA MAKRI; OTHER EARRING, CYRUS' OWN.

FASHION EDITOR: CATHERINE NEWELL-HANSON

THE MILEY SHOW

The ever-provocative Miley Cyrus is giving voice to marginalised youth through her Happy Hippie Foundation—and finding her own in a radical new album

By ALLISON GLOCK *Photographs by* MARK SELIGER

A handmade good vibes only banner provides a cheery welcome when entering Miley Cyrus' recording studio, a cosy space adjacent to her home in L.A.'s San Fernando Valley, furnished with an inviting couch, cluttered work desk, and hanging light fixtures that resemble clouds. The coffee table boasts photo books, an ashtray, doodle pads, a bottle of Cîroc, stickers, Polaroids, a sculpture of a brain. Her microphone is wrapped in rainbow tape. A blow-up plastic alien doll leans in the corner.

Miley, 22, is proud of her unpretentious, low-tech studio. A country girl at heart, she is not a big believer in conspicuous consumption or unnecessary excess—at least not outside the emotional or theatrical realm. "These big f*cking studios other people put in?" she says of some of her colleagues. "You don't need that stuff. All you need is a microphone and a computer."

She feels the same pull toward simplicity in the house she is remodeling a short drive away, where she'll have acreage for the rescue horses she plans to add to her menagerie, which includes four dogs, a pair of cats, and her pig, Pig. "My contractors keep trying to sell me all this s*it, and I'm like, I'm not going to build a f*cking house that's got an outdoor shower," Miley says, as she walks from her studio to her main house. "I don't need fancy floors my dogs will ruin."

Miley, who says her taste runs toward the "janky," is pointedly not about the Benjamins. "People in this industry think, I just gotta keep getting more money, and I'm like, What are you getting more money for? You probably couldn't even spend it all in this lifetime. People get more famous, so that they can make their brand more famous, so that they can sell more sh*t, so that they can make more money. It's a never-ending cycle. Getting more money, having more hits, being the lead in the movie—those things might stimulate you, but they don't make you happy. I've experienced it all already, and I'm telling you firsthand, it doesn't."

As she opens her front door, Miley's dogs circle around her ankles, barking excitedly. Like her studio, her home is hospitable and unaffected—there is nothing to suggest global superstar celebrity.

Wearing a white, ribbed tank and denim short bibs, with her hair in a tight topknot, Miley plops onto her living room couch, her Chihuahua-dachshund, Bean, jumping on her lap. As Bean begins idly licking her fingertips, Miley expounds upon her developing world view, one not so far removed from the values she was taught as a child in Franklin, Tennessee, as the daughter of country

singer Billy Ray Cyrus and mother Tish. While they and their combined five children were all, as Billy Ray has said, "born entertainers," the kids were also schooled to be grateful and gracious in the face of success and fame.

She sweeps an arm wide and acknowledges that given her modest needs and earnings from childhood, she never need work again. "It's more than I deserve," she says, with humility. "The question is, What am I going to do with it? I don't want to just sit and hoard it. Or chase more." She laughs at the notion of aiming to be a product spokeswoman, the de facto route of the comely pop star.

"I'm probably never going to be the face of a traditional beauty company unless they want a... liberal-*ss freak. But my dream was never to sell lip gloss. My dream is to save the world."

After years of shedding her parents' more hard-set, Southern Christian points of view ("My parents took the Bible very literally"), Miley' nascent social activism tipped into overdrive while attending yet another awards ceremony and watching oblivious multimillionaires drive their limos past parking lots filled with homeless youth. Then, in December 2014, transgender teen Leelah Alcorn committed suicide and Miley said, Enough. In response, she launched the Happy Hippie Foundation this May, an organisation charged with creating awareness around at-risk and LGBTQ teens and homeless youth.

Miley says she feels a kinship with kids who have been marginalized by difference, who have been cast aside for not conforming. And she believes had the vagaries of her life been a bit different, it could be her sleeping alone and unseen under a bridge: "A lot of us are born into some sh*t, you know what I mean?

"Lately, I've been talking a lot about my being gender-fluid and gender-neutral. And some people snarl at that. They want to judge me," she says plainly. "People need more conventional role models, I guess. But I just don't care to be that person."

Intuitive and very much exposed, Miley is not oblivious to the public criticism. But she won't allow the jabs and takedowns to stick. She's not interested in being shoved into a cage, gilded or not. She believes women should come in every shape, size, color, age, identity, and appetite, not just the "standard that makes girls feel really horrible."

"When you look at retouched, perfect photos, you feel like sh*t," she argues. "They lighten black girls' skin. They smooth out wrinkles. Even I get stuck on Instagram wondering, Why don't I look like that? It's a total bummer." Miley exhales forcefully. "It's crazy what people have decided we're all supposed to be."

Which is why, whenever she can, Miley deliberately upends the status quo, growing out her armpit hair, taking selfies looking rough and real, calling out photographers who retouch her into someone she doesn't recognise. Miley knows she is a work in progress, which, to her, is the joy of life. And by intimately sharing the bumps and battles of her journey, she gives permission to other girls to embrace whomever they decide to become, and to find happiness there, not in the reflection of a manufactured culture that looks nothing like them.

"Look at who I was five years ago," Miley says, her deep voice rising a notch. "F*ck, two months ago. I'm different even from then. If I ever have kids, I don't want to feel behind. Politically and spiritually, we have to always be learning and evolving. I don't think people do that enough. They just get so comfortable."

"I FEEL LIKE A 15-YEAR-OLD BOY TRAPPED IN THE BODY OF A 22-YEAR-OLD GIRL."

And if Miley's latest incarnation as activist makes large swaths of the population uncomfortable, so be it. "It's easier to stay in a box, put on whatever clothes someone told us we should wear. We're programmed. We worry about labels. I guarantee you that even people who have got a stick up their *ss know deep down it would feel so good to run around naked and to genuinely not care about what people think."

Here, too, is something other megastars of the landscape sorely lack—the in-on-the-joke perspective a sense of humour brings, especially when it comes to oneself. Taylor Swift's *Bad Blood* video is mentioned. "I don't get the violence-revenge thing," Miley shrugs. "That's supposed to be a good example? And I'm a bad role model because I'm running around with my t*tties out? I'm not sure how t*tties are worse than guns."

At a young age, Miley seems to have figured out a truth that eludes not only her peers, but most humans: that the life we've been granted is amusing. So, you know, maybe enjoy it already. "On my tour with the tongue slide and all that, I was just poking fun at myself," she explains of last year's Bangerz show and cartoon-sexualized MTV Video Music Awards (VMAs) performance that launched a thousand shaming editorials. "I'm just saying, 'I'm not going to conform to your sh*t.'" She smiles. "It's really no deeper than that."

Miley Cyrus was playing a pop star long before she was Miley Cyrus playing a pop star. Her nearly five-year run as Hannah Montana on Disney's titular billion-dollar franchise had her done up in day drag prior to her adult teeth growing in. "From the time I was 11, it was, 'You're a pop star! That means you have to be blonde, and you have to have long hair, and you have to put on some glittery tight thing.' Meanwhile, I'm this fragile little girl playing a 16-year-old in a wig and a ton of makeup. It was like *Toddlers & Tiaras*. I had f*cking flippers."

The meta-ness of her life is not lost on Miley: "I was told for so long what a girl is supposed to be from being on that show. I was made to look like someone that I wasn't, which probably caused some body dysmorphia because I had been made pretty every day for so long, and then when I wasn't on that show, it was like, Who the f*ck am I?"

Miley worked 12-hour stints for her entire teen life. She was schooled on set. She left so infrequently, her mother suggested bringing in therapy lights for seasonal affective disorder. "Every morning, I was getting coffee jammed down my throat to wake me up. I just had to keep going, be tough, be strong.

SWEATER, MARC JACOBS; DROP EARRINGS, HOUSE OF LAVANDE VINTAGE.

ON HAIR: PAUL MITCHELL AWAPUHI WILD GINGER MIRRORSMOOTH HIGH GLOSS PRIMER.

BRA, ARAKS; TIGHTS, WOLFORD; DROP EARRINGS, HOUSE OF LAVANDE VINTAGE.

ON EYES: MAC COSMETICS EYE KOHL IN SMOLDER.
HAIR: ANDYLECOMPTE FOR WELLA PROFESSIONALS AT THE WALL GROUP
MAKEUP: SABRINA BEDRANI FOR DIOR BEAUTY AT TRACEY MATTINGLY
MANICURE: BRITTNI RAE FOR THE SYSTEM BY FORMULA X IN STANDOUT AT NAILING HOLLYWOOD
SET DESIGN: ANDY HENBEST AT FRANK REPS

Everything happened to me on that set." (Including getting her period at age 15, while wearing white jeans. "It was so embarrassing, but I couldn't leave. And I was crying, begging my mom, 'You're going to have to put the tampon in. I have to be on set.'")

Her childhood not only instilled an incomparable work ethic, but it also taught her that complaining has no place in a charmed life. These days, she may wear disco-ball nipple pasties, or sit in a pizza box wearing a pink onesie, or get baked and spout a bunch of trippy philosophy, but one thing Miley will never do is b*tch. ("How could I ever complain? My pet peeve is laziness.") Even so, there were consequences after becoming one of the wealthiest and most recognised child stars of all time.

"I would have anxiety attacks," Miley confides. "I'd get hot flashes, feel like I was about to pass out or throw up." She recalls one meeting where she felt so overcome, she faked a family emergency so she could exit the building before losing consciousness. "As soon as I got in my car, I passed out."

Miley had a similar attack in Haiti, where she blacked out in a crowd. "It would happen a lot before shows, and I'd have to cancel. Then the anxiety started coming from anxiety. I would be with my friends, thinking, I should be having so much fun. You get in this hole that seems like you're never going to be able to get out of."

A few years back, Miley found a therapist. Now when anxiety hits, she can diffuse it. When she is with her friends, she feels genuine joy, never more so than when she is making music or art, free of any commercial concerns. "Now I make it because I like it, and then I put it out to the public because there are some people out there who like it, too," she says of her newly streamlined life.

Such are the plans for her latest, yet-untitled album, a clever, radical, pointedly uncommercial departure from her previous efforts that Miley, who hosts the VMAs this month, intends to release free of charge soon. (If RCA Records wasn't down with the gratis plan, she was prepared to buy herself out of her label.)

"Miley's not driven by dollars," explains her manager, Adam Leber, an industry veteran who also reps Britney Spears and Avril Lavigne. "She makes her own path. Once upon a time, that's what most artists did. Now people like Miley are few and far between." Leber acknowledges that there is an erroneous public perception of Miley but says that once people understand she's coming from a well of empathy and curiosity, that perception inevitably changes. "Miley could have made a really easy record with a bunch of super-producers. And she didn't. She made something authentic."

During dinner at Soho House, Miley says she's getting an avocado tattoo tomorrow, to celebrate her new love affair with the fruit. She acquires tattoos (she's lost count) the way most women colour their hair: when the spirit moves her. And that's the way Miley lives her current life, in an amiable state of id, shameless but sweet, her heart resolutely in the rightest of places.

"I DON'T REALLY STRESS TOO MUCH ABOUT BEING OUT THERE THERE'S NOTHING LEFT TO CATCH ME DOING."

She mentions Caitlyn Jenner, who is a friend. "We've talked a lot about how you can never make every single person happy," Miley says. "We always laugh about people saying she transitioned to be famous. Which is crazy. Caitlyn has to tell her story, because if she doesn't, everyone else is going to tell it for her. If she tells her story, then there's no more reach for it. I'm at the same point in my career. I don't really stress too much about being out there. There's nothing left to catch me doing. You want to hack my e-mail so you can find my nude pictures? I'll just f*cking put them up."

Miley says she has loved both men and women, that she "hates the word bisexual," that before she went public with her carnal omnivorousness, when she was out with women the tabloids largely ignored her, which Miley found hilarious and sexist at the same time. "Like when I introduced Joan Jett into the Rock and Roll Hall of Fame, and I said, 'The reason I'm here tonight is because I want to f*ck Joan,' everyone laughed, because they thought it was a joke." It wasn't. (She calls rumoured girlfriend model Stella Maxwell one of her best friends.) "There is so much sexism, ageism, you name it. Kendrick Lamar sings about LSD and he's cool. I do it and I'm a druggie whore."

For her part, Jett calls Miley a "kindred spirit." "Miley doesn't seem beholden to any entity but her own self," observes Jett. Of the haters, she notes, "There will always be people who don't get it and get nasty about it. Miley seems fearless, which gives the people who look to her strength." She speculates that Miley could even end up in politics.

After paying the dinner tab, Miley drives around Hollywood. She used to avoid driving because of her panic attacks. "Now, I live for it. At night, I will cruise to Malibu just to think."

She cues tracks from her new album, a love song to an old girlfriend, "which shouldn't be such a crazy thing." Then another she wrote after her beloved dog Floyd died. "I'm singing, 'I'm alive but I'm a liar,' and it's about how we all just do our best to sing along to something that makes us feel less afraid."

Miley wrote every song—many out of hotel rooms, mike plugged into her laptop. She cues a third. "This one I did in Australia, because my ex [actor Liam Hemsworth] is from there, so I was heavily inspired." The lyrics of a fourth track, *Bang My Box* are unabashedly dirty, but sly, a girl-power anthem that doesn't beat around the, ahem, bush. "I'm at a place now where I just say everything," she admits proudly. "Most of the time when people ask me for an autograph, they don't comment on my show or my music. They say, 'Thank you for what you stand up for.'"

Miley rounds a corner, both hands comfortably on the wheel. "And that's why I continue to not give a f*ck." She grins into the dark. "For all those other cool rebels out there." mc

Read more cover features at http://marieclaire.com.my/category/lifestyle/features/

SWEET CHILD

OCT 2015

MAKEUP MOMENTS IN MUSIC HISTORY THAT MADE US ALL STOP AND GO *OOH*: HERE, THE CELEBS THAT ROCKED THE LOOKS AND HOW TO NAIL IT *BY SHANTILA LEE*

RITA ORA'S

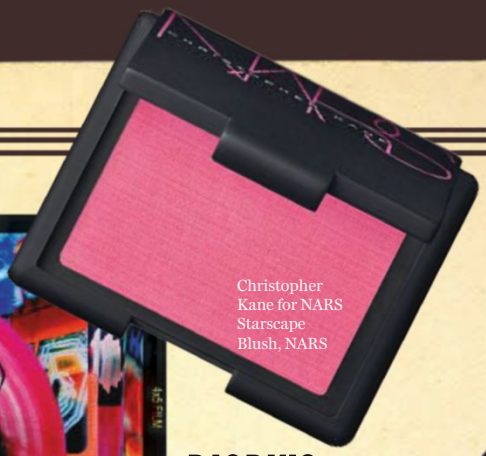
Poison music video was makeup (and fashion) candy galore, with gobs of gold glitter and a heavily lined eye replacing her signature red lipstick look.

Eye Shadow in G Yellow 345, Shu Uemura

CHRISTINA AGUILERA

took Moulin Rouge makeup to a whole new level in *Lady Marmalade*, blingy lashes, blusher that went from cheek to eyelids and ombré bordeaux lips all in.

Les 4 Ombres 238 Tisse d'Automne



Christopher Kane for NARS Starscape Blush, NARS

BJORK'S cover of *Post*, her third studio album, where she was decked out pink blusher up to the eyes. Exemplary of how she defined her pop culture presence with experimental beauty looks that really popped.

IGGY AZALEA'S Billboard magazine cover shot was so put-together-chic, with the kind of audacity that only the rapper could pull off. Candy-licious pink lips and a sultry classic cat eye with lashings of eyeliner did the trick.

Lipstick in Candy Yum Yum, MAC

JANET JACKSON looked every bit as edgy as Michael in the *Scream* music video, jolting all of us with super modern, severe and absolutely on-point lashings of eyeliner and an otherwise bare face.

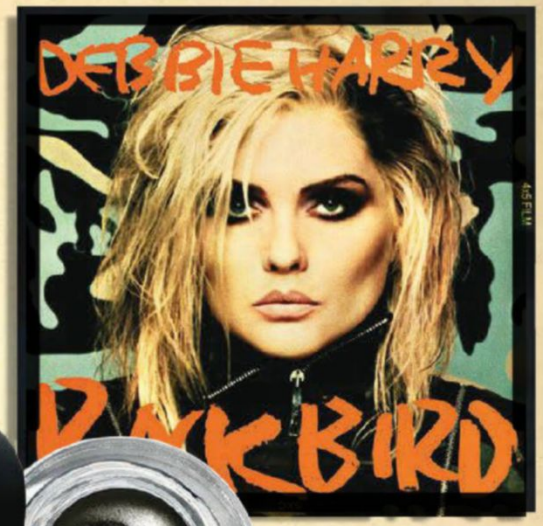
Le Crayon Yeux Eyeliner, Chanel

KATY PERRY'S Cleopatra eye makeup in the *Dark Horse* music video could've given Liz Taylor a run for her money: a combo of the Eye of Horus drawn in eyeliner around the eye and truckloads of purple glitter.

Heavy Metal Glitter Eyeliner in Junkshow, Urban Decay

Diorshow Brow Styler, Dior; Ingrid Audacious Lipstick, NARS

LORDE has the kind of edgy, it's-all-her makeup that we so covet, case in point her *Rolling Stone* cover where she rocked her signature almost-goth dark purple lipstick, fierce brows and swipes of eyeliner.



DEBBIE HARRY'S punk-tastic *Rockbird* album cover defined the New Wave movement in the 70s: her staple modern smokey eye, plus dramatic OTT strokes of blush and eyeshadow.

Long-Wear Gel Eyeliner in Caviar, Bobbi Brown

Flared Eyelashes, Shu Uemura

LANA DEL REY sported her trademark thick, unabashed cat-eye flicks on the *Unreleased* album cover, so emblematic of her particular brand of retro, hyperreal grit.

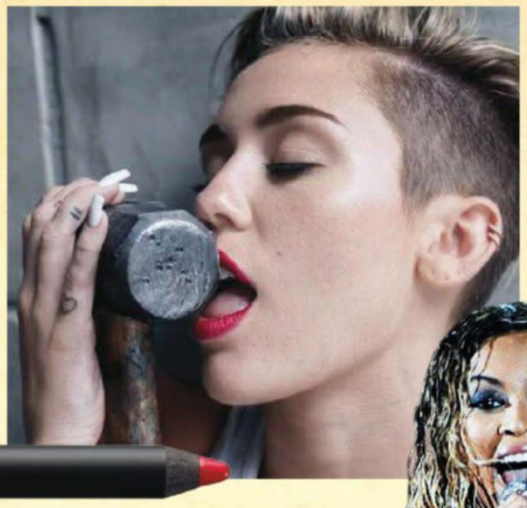
GWEN STEFANI'S full-on glam, no holds barred look in the music video for *The Sweet Escape*: ra-ra red lips, equally ravishing red nails and massive falsies, an OTT vibe that was all Gwen, to the max.

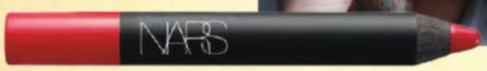
DAVID BOWIE as Ziggy Stardust, a fabulously eccentric look where Bowie really pushed the boundaries of strange and beautiful, a revolution that unshackled us all from makeup 'rules' and norms.

MILEY CYRUS

swinging wall to wall in *Wrecking Ball*, rocking her best severe yet almost-pretty 'grungy glam' look: semi-matte red lipstick, generously filled-in brows and spidery lashes.

Velvet Matte Lip Pencil in Red Jungle, NARS

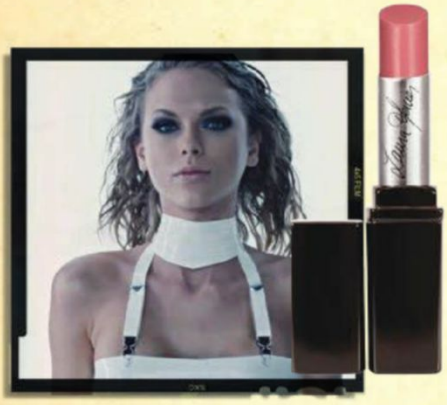




Revolution Lipstick in Rapture, Urban Decay

JOAN JETT

flashed in-your-face, genuinely rock chic yet BEAUTIFUL makeup in her *I Hate Myself For Loving You* video. Grey eyeshadow in a smokey haze all around the eye, and pastel-yet-electric pink lipstick.



TAYLOR SWIFT

in *Bad Blood*—enough said. That ultra-fierce winged smokey eye that is so NOT Taylor, and we'll never forget the moment when she swipes on nude lipstick.

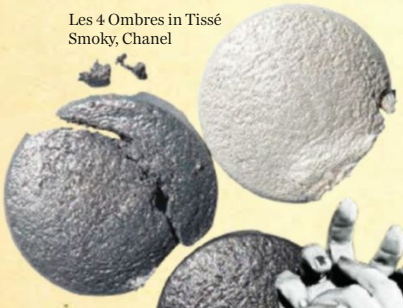
Lip Parfait in Pink Grapefruit, Laura Mercier

BEYONCÉ

rockin' it out at the 2014 Grammys, where bashes of gunmetal silver eyeshadow almost outshone those Saint Laurent fishnets. Her performance looks are never not ultra glam, but Queen Bey always keeps us guessing

Heavy Metal Glitter Eyeliner in Pulp Fiction, Urban Decay

Les 4 Ombres in Tissé Smoky, Chanel



MADONNA'S

most iconic look, out of all her early punk and later glamour puss incarnations, was at her *Blond Ambition* world tour—neon red lips, ultra-thick brows and that platinum blonde ponytail.

PINK'S

high-flying, body-twisting performance at the 2010 Grammys, where she was decked out in her classic winged smokey eye, spangled with silver sequins, true to her punk-alicious style we all love

Brow Kit, Bobbi Brown; Brow Sword, Shu Uemura